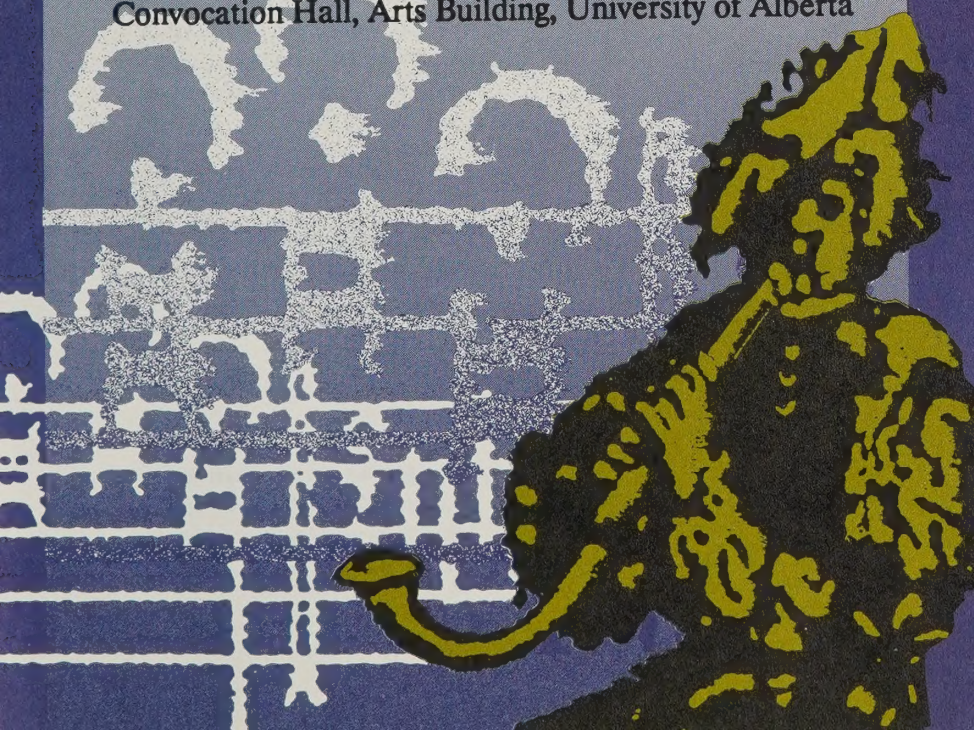
Department of Music
University of Alberta

Collegium Musicum

Marnie Giesbrecht and Debra Ollikkala, Directors

Friday, November 24, 1989 at 8:00 pm

Convocation Hall, Arts Building, University of Alberta



Program

Orfeo (1607) — **Claudio Monteverdi**

Toccata — (1567-1643)

Fordyce Pier, trumpeter

Vespro della Beata Vergine (1610)

Domine ad adiuvandum me festina

Marnie Giesbrecht, organist

O Lord, come quickly to my aid.
Glory to the Father, the Son, and the Holy Ghost.
As it was in the beginning, now, and forever more.
Amen. Alleluia.

Kleine geistliche Konzerte, 1636 — **Heinrich Schütz**

Lobet den Herren, der zu Zion wohnet (SWV 293) — (1585-1672)

Paul Polushin, gambist
Peter d'Haêne, Jr., organist

Praise the Lord who lives in Jerusalem,
Proclaim to the people His doings;
Because He remembers [the people]
*and is asking for their devotion**
He does not forget the cries of the needy.

** [literally: blood, soul]*

Kleine geistliche Konzerte, 1639

Wann unsre Augen schlafen ein

Sally McIntosh, soprano
David Garber, bass
Paul Polushin, gambist
Janet Horwood, organist

When our eyes are falling asleep,
So let the heart still be brave.
Hold above us Your right hand
That we do not fall into sin and disgrace.

Missa in Die Sanctae Trinitatis

Philip ap Rhys
(fl. 1545-1560)

Kyrie "Deus Creator omnium"
Gloria

Laura Jane Ehrman, organist

Gloria ad modum tube

Guillaume Dufay
(c. 1400-1474)

Glory be to God in the highest.
And on earth peace to men of good will.
We praise Thee. We bless Thee.
We adore Thee. We glorify Thee.
We give Thee thanks for Thy great glory.
O Lord God, heavenly King, God the Father almighty.
O Lord Jesus Christ, the only-begotten Son.
Lord God, Lamb of God, Son of the Father.
Who taketh away the sins of the world, have mercy upon us.
Who taketh away the sins of the world, receive our prayer.
Who sitteth at the right hand of the Father, have mercy upon us.
For Thou alone art holy. Thou alone art Lord.
Thou alone, O Jesus Christ, art most high.
Together with the Holy Ghost, in the glory of God the Father. Amen.

INTERMISSION

Renaissance Carols

Coventry Carol

anonymous
(1591)

Lully, lulla, thou little tiny child, By by, lully, lullay.

O sisters too, How many may we do
For to preserve this day This poor youngling,
For whom we do sing, By by, lully, lullay?

Herod, the king, In his raging,
Charged he hath this day His men of might,
In his own sight, All young children to slay.

That woe is me, Poor child for thee!
And ever morn and day, For thy parting
Neither say nor sing By by, lully, lullay!

Renaissance Carols (continued)

Pray for us: In this valey — **anonymous** (15th century)

Sally McIntosh, soprano
Michael Meraw, tenor

Pray for us that we saved be, protomartyr Stephane.

In this valey of wrecchedniss
ypreeved was thy meekeniss;
therfor thou art in joy and bliss,
circumfultus undique.

With synfull wrecchys thou wer take;
thy feyth thou woldest not forsake,
but rather dyen for God sake,
circumfusus sanguine.

Ríu, Ríu, Chíu* — **anonymous** (16th century)

David Garber, bass

Ríu, ríu, chíu, Guard our homes in safety.
God has kept the black wolf From our lamb, our Lady.

Raging mad to bite her, There the wolf did steal,
But our God Almighty Defended her with zeal
Pure He wished to keep her So she could never sin;
That first sin of man Never touched this virgin sainted.

He who's now begotten Is our mighty Monarch,
Christ our Holy Father In human flesh embodied.
He has brought atonement By being born so humble;
Though He is immortal, As mortal was created.

* *[represents sounds of a nightingale]*

Instrumental Interlude

Canzon "Bergamasca" — **Samuel Scheidt** (1587-1654)

Margaret Board Lute Book

Le Rossignol: An Almand for two lutes
Treble and Ground (Bergamasca) Duet

E D Blodgett, lutist
Michael Meraw, lutist

Songs of Nature and Love

Contrappunto bestiale alle mente — **Adriano Banchieri** (1568-1634)

Honoured spectator,
hear well four merry companions:
a dog, a cat, a cuckoo, an owl,
[who] for entertainment,
make from memory a counterpoint
over a bass [line].

Never trust a hunchback
The same with a lame man,
If the scurvy (knave) be good
In the annals set it down.

Bow-wow, Meow, Hoo, Cuckoo.

Il bianco e dolce cigno — **Jacques Arcadelt** (1514-1557)

The white and gentle swan dies singing, and I
Weeping reach the end of my life.
What strange and diverse fate that he dies unconsoled,
And I die blessed.
Death, which in dying
Fills me full of joy and desire.
If in dying no other pain I feel
With a thousand deaths a day I would be content.

Songs of Nature and Love (continued)

I spy Celia — **Henry Purcell** (1659-1695)

Sally McIntosh, soprano
David Garber, bass
Lisa Wagner, gambist
Patricia Briskie, harpsichordist

I spy Celia, Celia eyes me,
I approach her, but she flies me;
I pursue; more coy I find her,
I seem colder, then she's kinder:
Her eyes charm me, My words move her
She esteems me and I love her.
In not blessing, most she blesses,
And not possessing, Each possesses,
Now she blushes, I grow bolder,
She would leave me but I hold her,
She grows angry, I appease her.
I am redder, then I please her,
Her eyes charm me, My words move her
She esteems me and I love her.
In not blessing, Most she blesses,
And not possessing, Each possesses,

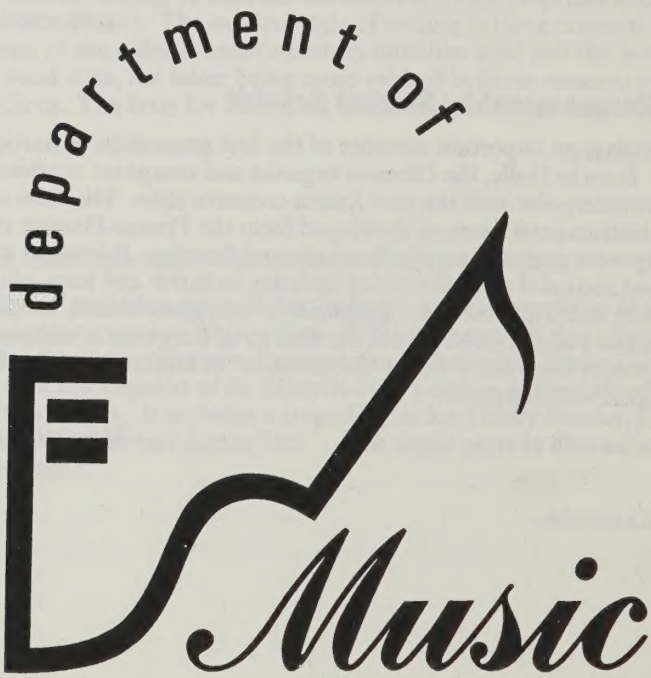
El Grillo — **Josquin des Pres** (1450-1521)

The cricket is a fine singer;
he sings a long song.
Wine makes the cricket sing.
The cricket is a fine singer.
But he doesn't do it like the birds
which, after singing a little,
fly somewhere else --
the cricket always stays where he is.
When it gets warmer
he sings only for love.

Madrigal

The term "madrigal" was originally applied to a poetic form, however eventually the term came to be applied also to musical settings of various poetic types. Highly ornamented madrigals were written in the fourteenth century, but the genre fell into obscurity after 1400. The sixteenth-century madrigal, with which twentieth-century listeners are most familiar, has its roots in the Italian frottola (of which Josquin's *El Grillo* is an example). The texts are based on themes of love and nature and can be in a variety of formal patterns. In the early sixteenth century madrigals were written for four voices (as in Arcadelt's *Il bianco e dolce cigno*), but later in the century they were more commonly written for five voices (Banchieri's *Contrappunto bestiale alle mente*). The style of the music is a combination of imitative and homophonic textures, injected with many instances of word painting (the depiction of important words of the text through certain musical figurations).

–Kerstin Glathe



Collegium Musicum Membership 1989-90

Marnie Giesbrecht and Debra Ollikkala, Directors

Instrumentalists

Gamba

Paul Polushin
Lisa Wagner

Recorder

Brian Demuynck
Liane Gayler
Mien Jou
Sharie Rathwell

Organ

Peter d'Haêne, Jr.
Janet Horwood
Laura Jane Ehrman

Harpsichord

Patricia Briskie

Singers

Patricia Briskie
Laura Jane Ehrman
David Garber
Kerstin Glathe
Peter d'Haêne, Jr.
Janet Horwood
Desirée Lafaut
Michael Meraw
Sally McIntosh
Tanya Sullivan

Upcoming Department of Music events include:

Sunday, November 26, 1989 at 8 pm
in Convocation Hall, Arts Building
ART SONG RECITAL Kuniko Furuhata, mezzosoprano, with Helmut Brauss, pianist. Free admission

Monday, November 27, 1989 at 8 pm
in Convocation Hall, Arts Building
STAGE BAND CONCERT, Neil Corlett, Director.
An exciting evening of Jazz.
Tickets: $5 Adults, $3 Students & Seniors.

Friday, December 1, 1989 at 8 pm
at All Saint's Cathedral, 10039-103 Street
MADRIGAL SINGERS CONCERT, Len Ratzlaff, Director, with guest organist: Jeremy Spurgeon.
Tickets: $5 Adults, $3 Students & Seniors.

Sunday, December 3, 1989 at 3 pm
in Convocation Hall, Arts Building
CONCERT BAND CONCERT, William H. Street, Director. Tickets: $5 Adults, $3 Students & Seniors.

Sunday, December 3, 1989 at 8 pm
in Convocation Hall, Arts Building
CHAMBER WINDS & CHAMBER ORCHESTRA CONCERT, Malcolm Forsyth and Norman Nelson, Directors, featuring horn solist, Christopher Gongos.
Tickets: $5 Adults, $3 Students & Seniors.

Sunday, December 10, 1989 at 8 pm
at First Presbyterian Church, 10025-105 Street
CONCERT CHOIR CONCERT, Debra Ollikkala, Director, with organist, Marnie Giesbrecht.
Tickets: $5 Adults, $3 Students & Seniors.

Please note: *All concerts are subject to change without advance notice. Please call our office during office hours to confirm, or call after hours when a recorded message will inform you of any changes made in our schedule.*